

“Gender, Race and Interculturalism in *TNT-El Vacie*’s Romani *Fuenteovejuna*.”

ABSTRACT for MLA session on Marginality in Iberian Theater

My paper addresses the performance of Lope de Vega’s *Fuenteovejuna* undertaken by *TNT-El Vacie* (*Territorio de Nuevos Tiempos*), a theater company from Seville, Spain. I Consider how Antonio Álamo’s adaptation, Pepa Gamboa’s direction, and the staging of *El Vacie*, a company comprised exclusively of non-professional Roma women, constitutes a site of resistance as well as a performance of gender, race, and place. From this vantage point, I wrestle with issues of agency, dialogism and intercultural communication in order to make sense of ontological as well as hermeneutic aspects of the performance text: deletions and additions; orality and authority; acting and embodying.

Furthermore, the fact that *El Vacie* is also the name of the impoverished settlement where the women reside, within a mere 200 yards of the theatre where the play is performed, enriches the text and further complicates their reading of *Fuenteovejuna* by adding levels of referentiality and indexicality that redefine boundaries, and processes of exclusion and inclusion. While this is not the first collaboration between TNT and *El Vacie*—it was preceded by the successful and awarded 2009 staging of *La Casa de Bernarda Alba*—I consider this performance a particularly important contribution to the construction of a historicized cultural politics of identity that makes the Romani community visible by positioning the women of *El Vacie* center stage as participants, creators, and interpreters of the national cultural patrimony. Through this cultural intervention, certain spaces and markers of the Roma community acquire visibility as they get inserted into a national historical discourse from which they previously had been historically excluded.

The *Fuenteovejuna* of *El Vacie* is part of the Project *I-marginario* (*I-marginary*) of the *TNT-El Vacie* center, funded by Ricardo Iniesta, founder also of the prestigious company Atalaya. This project was born in 2000 as a result of a “series of workshops undertaken with marginal and marginalized sectors of society and which had the potential to become productions.”<sup>i</sup> Their 2010 version of *La casa de Bernarda Alba* was interpreted by eight illiterate women of Roma origin from *El Vacie*, most of whom are also protagonists in the company’s 2016 production of *Fuenteovejuna*. Iniesta explains the principles on which the project revolves: “theatrical research and social inclusion.”<sup>ii</sup> This description tellingly points to the difficulties of describing a production that has been variously referred to in the media as “community theatre” “social theatre,” “amateur theatre,”<sup>iii</sup> “theatre of inclusion” and “non-professional theatre” and which has been widely praised by critics as “authentic,” “simple” “natural”, “transparent” and “emotional.”

I would argue, however, that despite the appreciative tone of the media, each qualifier is indicative of emphasis and perceptions that are worth examining. First, with regards to the amateur aspect of the company, it should be noted that the category of non-professional theatre is regularly assigned to

actors with no institutional training, with little or no experience on stage, or those whose main earning profession is other than acting. Given the fact that the actresses are practically all illiterate and derive part of their income from trading in scrap metal, they would seem to meet two of the requirements of non-professionals. Yet, the actresses have now been receiving training by professionals for almost a decade—through TNT workshops offered by resident and visiting theatre practitioners—and have performed all over the peninsula and abroad receiving numerous awards.

It is unclear as well exactly what counts as “institutional training”<sup>iv</sup> and the criteria used to assign the category—what institutions, length of training, certification, degrees etc..... As Eleanor Massie observes in her examination of performances by non-professional actors, and the general disregard for what she terms “affective labour”<sup>v</sup> “each time a performer is labelled professional, non-professional, or amateur, a nexus of power relations is brought to bear upon that performance moment, *constructing performers' identities and dividing performance communities.*” Massie argues that the status of professionalism must be revisited, as well as the character of *authenticity* often attributed to non-professional actors.

In fact, a closer review of the unanimously positive press headings generated by the productions by *El Vacie* immediately reveals the disposition of the critics, predominantly inclined to perceive and value the same order of qualities: authenticity, simplicity, truth, transparency and emotion. In productions recognized as non-professional, authenticity is usually one of the most valued characteristics, often indicating a form of self-representation by authors not used to the stage, or untrained in the “performatic” use of the body. Again, in the words of Massie:

This impression of authenticity is often connected by these spectators with the intimate affects the non-professionals generate, and what is perceived to be the unique aesthetic quality of their bodily stage presence. Most notably, this quality takes the form of awkwardness. Laboriousness is stripped of labor, dubbed 'awkwardness', and read as an essential bodily quality, not work<sup>vi</sup>

However, the perception of clumsiness, discomfort, or lack of ease on stage could not be further from the general reaction to the presence of the Roma actresses, who unfailingly move audiences with their power

and dignity upon the stage. Iniesta himself comments about the difference between ordinary Community Theatre whose value is mainly “sociological, as form of support and inclusion to a collective,” and which could never reach the principal theatres in the country, and the productions by *El Vacie*, whose mark of distinction is “the presence and power [dominance], of these women on stage, a quality that I often wish many professional actors had.”<sup>vii</sup> Critics echo the admiration that audiences feel for the actresses. Dolores Guerrero, cultural analyst of *El Correo de Andalucía*, describes the women’s performance thus: “a splurge of freshness and a fully intuitive command of the stage. A magnificent *mise en scène* teeming with impactful silences which the women control with an impressive stage presence. They fill us with anguish in the last scene.”<sup>viii</sup>

Describing the quality of this presence, or the effect of the actresses’ bodies on stage, is no easy task. It could be perhaps characterized by a level of muscular relaxation not accustomed in professional actors and by the aesthetic quality of the great physicality of the bodies, of a powerful, voluminous, and natural appearance rarely seen on stage. A critic attempts to describe this quality, somewhat capriciously, as that of “archaic goddesses who might have long ago abdicated their beauty to become mere ritual, the people and the language of the earth, sun and moon.”<sup>ix</sup> This author, visibly taken by the performance, seems to emphasize the lack of artificiality of “archaic,” telluric bodies which nonetheless carry the power of ritual within. Strangely, however, this astounding result seems to come at the price of “abdicating” their beauty, an observation that signals perhaps a failure to interpret the aesthetics of the Roma people, which differ from the dominant canons of female beauty popularized by Western runways/catwalks. In phenomenological terms, and considering gender as one aspect of identity which is embodied, historized and, to echo Butler’s definition, instituted through an “stylized repetition of acts,” the perception of said body types and gestures as somehow inadequate for the official stage is indicative of the way social constructions of gender are built upon forms of inclusion and exclusion.<sup>x</sup> Furthermore, in this particular case the persistent discrimination between unprofessional and professional acting may be symptomatic of intersectionality issues in which gender, class and race reciprocally contribute to the general perception of the stylization of body of the Roma actresses on and off stage.

The particular mode of body stylization and movement of the actresses-- their physicality, posturing, gesturality, and level of muscular relaxation-- are added to other elements-- their mode of enunciation, their unaffected diction, and the colloquial text--, to produce an unusual effect that gets commonly construed as authenticity, naturalness, or transparency. These are, in my view, the same traits that get confused with lack of self-reflexivity. By assigning the quality of *authenticity* to non-professional acting, and highlighting what is supposedly organic, natural or telluric, critics are defining a tacit aesthetic politics that tends to privilege certain types of bodies as adequate for the “professional” stage, and which generates normativizing expectations about the “proper” style and use of the body in the professional sphere.

At the same time, this type of perception/expectation assumes a degree of self-representation in the “non-professional” actor which is described as “truth,” or “transparency” and which tends to be understood as a form of ineptitude on the part of the actor to remain in character or to interpret convincingly any character other than herself. This form of self-representation in which the subject swings between herself and the character represented would result in a form performatic oscillation perceived as undesirable in professional acting. This oscillation, which functions as a distancing element would be particularly undesirable in a classic tragedy yet might find its way into tragicomic scripts such as *Fuenteovejuna*, which alternates moments of comic relief (that include *apartes* normally in the hands of the *graciosos*) with dramatic tension that requires suspension of disbelief.

Yet, in the production of *El Vacie*, these conventions are unhinged by the dramatist, Antonio Álamo, and placed uncharacteristically in the script to transgressive and unexpected effects. In his free adaptation of the celebrated text, Álamo combines exchanges from the verse original, with tracts from a 16th century historic chronicle by Rades, and with lines extracted from the very thoughts and experiences of the Roma actresses. The result embodies one of the most effective and startling form of dialogism I have yet to witness on stage. *Fuenteovejuna*, a play about injustice, gender oppression, tyranny, and rebellion, offers points of contact with the lives of the actresses that Álamo astutely has used to produce a version of the classic at the same time accessible, contemporary, and relevant to the experience of the

Roma women. In order to bring together both levels of reality, the dramatist draws a number of spatio-temporal parallelisms. So as to invoke the conjunction of both times in history, the script assigns the actresses multiple roles and monologues that, functioning as choral commentary, interpret the action from the perspective of the Roma experience. As any character unfolds, giving life sometimes to a protagonist in the dramatic action, at times becoming part of the collective people of Fuenteovejuna, and sometimes representing a single, silent, and faceless witness to the plight of the Roma people, the play unveils the paradox of the Roma culture in Spain. The Brechtian distancing produced by the oscillation between subject/character acquires poignant significance for the Roma people, whose presence in the peninsula dates to 1425 but who, nonetheless, have remained virtually invisible in tracts, documents, and chronicles of the official History. In view of this persistent oversight, it is hard to overestimate a production that sets the Roma as collective protagonists in a canonical literary text set in one of the nation's most popularly evoked historical episodes. The Roma actresses, in perfect Brechtian mode, effortlessly shift in and out of character bringing about the fluid overlap between past and present histories. But, more importantly, these actresses, whose very presence and performance on stage embody a new range cultural and historical possibilities, effect a process appropriation which stands as a form of contestation to official histories, cultures and identity constructions. ...

Despite rare objections of critics who feel the adaptation somewhat forced and comment that the text often feels "imposed" on the actresses, the result is nothing short of awe inspiring. The play is prefaced by a prologue in which Rocío Montero, the formidable matriarch who will later play the mayor, introduces the plot center stage with her back to the audience, from the point of view of Roma oral history and from the precision of personal experience presented as the anonymous history of Roma suffering. Her monologue, as any intra-history would, sets the action from temporalities quite unlike those of official history, always intent on giving exact dates to grandiose events.

"This is all indeed about a very old thing, from before the war, at least from the fifteenth century, or,...well, from the war, or even before then...from when there were no cars, nor dogs nor donkeys...I went to the fair the other day with my child and asked were they kept the ponies, so

that she could get a ride...and there were no more...the ponies were fake, make-believe, battery-run...so that no one can beat them, they said...so that they don't suffer they made them with batteries...¿what about me?¿who is getting me batteries so that I will not suffer?" *[all the while with her back to the audience while the accordion sounds...suddenly a plane goes by, all actresses shift their glances to the sky...the action begins]*<sup>xi</sup>

The script eliminates references that hold no meaning for the actresses, or for that matter, for anyone not familiar with Spanish medieval history or *comedia* [Early Modern Spanish theatre]: there is no Grand Master of the Order of Calatrava (Rodrigo Téllez Girón), no Catholic Kings or Juana la Beltraneja, and no conflict between Spain and Portugal. The chronology is transferred to one particular history of pain and oppression, to the memory of the War our elders lived, to an atemporal and continuous before and now: that of a transient people who live in travelling shows to be exhibited for the enjoyment of others, as ponies are. The prologue is followed by a sinuous parade performed by the actresses who, accompanied by accordion music reminiscent of the Romani, march rhythmically, steadily and gracefully loading large objects on their heads (chairs, tables, wheels...) producing a spectacle, both carnivalesque and ritualistic, of dazzling beauty. The play, which is structured episodically rather than lineally as the original was, is followed by a meta-theatrical scene of Brechtian tone in which the female cast listens to Montoya as she relays in a whisper a summary of the plot they are about to represent. The intimate scene results in gestures of horror by the actresses reacting at the violence that the script will subject them to. Montoya herself assigns roles among the cast and appoints herself mayor, a role she will perform in a matriarchal, benign, and playful fashion that contrasts startlingly with the lewd, virile, and cruel image of the *Comendador*—played brilliantly by Diego Montoya, resident actor in the company and only man in the cast.

It is impossible to remain untouched by the show of presence and magnetism that the actresses exude on stage, as they move in unfamiliar rhythms that partially respond to the hybrid cultural background of a cast with Portuguese roots, and culturally distanced from flamenco. Clearly, this hybridity lends an additional layer of spatial complexity to the production: paradoxically, the cast's

Portuguese roots identify the protagonists with the historical enemy in the play, and find expression in several elements: the speech patterns of the actresses (particularly the older ones), who express themselves in a perfect linguistic diglossia that combines elements of Portuguese and Spanish with features of *caló*; in the musical tracks, which contain *fados*, a Portuguese revolutionary tune used against the dictator Salazar, and traditional Roma tunes; and, through the text which show a complex dialogism that mixes the interventions of the actresses, who play the action adding their own lexicon and interpretation of the facts, with the baroque and lyrical language of Lope de Vega (impeccably recited by the male characters, the two professional actors, male and female, representing the *Comendador* and alderman respectively). It is evident that the Roma actresses perceive honor, nuptials and rebellion from a cultural perspective that gives new significance to the historical plot.

I would argue that this unique aesthetic holds the key to the vision, and effectiveness of the production: in combining multiple voices and perspectives the performance gives new sense to the Bahktinian dialogism, defined in opposition to the monolithic vision of the author in favor of the interaction of voices and consciousness present in the production. If a properly dialogic work, Bahktin style, is defined by the continuous interaction of works and voices, past and present, and with the history contained in each word, character, plot or genre, the *Fuenteovejuna* by TNT-El Vacie results in a dialogism surprisingly manifest, productive and revealing. Scenes teeming with the orality of the world of the actresses follow others taken integrally from the aurean text: the famous Lopean scene about the nature of love is not enunciated here in its original form, as a philosophical debate clothed in bucolic rhetoric. Instead, the allusions in the original text to the theories of love by Aristóteles, Pitágoras and Platón are eliminated here to give way to the personal vision of the actresses about men and women. The scene results in an intimate, colloquial exchange teeming with the complicity of the domestic female sphere in which the actresses explain gender roles in the game of love as they understand and experience them. Rocío Montero, stepping out of her character as *Alcalde* (Mayor) speaks here as woman and wife: “men have a very silly intelligence, silly, really silly...”<sup>xii</sup> and proceeds to advise the bride on the protocol of the Roma wedding transmitted punctiliously through oral tradition: “you must, shower, wash yourself,

white linen, white quilt with stones, white candied almonds and white rice...all for the bride. And in the green prairie...will appear three white roses (proof of virginity on the white kerchief).”<sup>xiii</sup>

The scene of the wedding between the protagonists, Laurencia and Frondoso is staged as a gypsy wedding, marked by the traditional Roma song “yeli, yeli.” This is the result of the thoughtful creative process of Álamo which he himself qualifies as “collective work”

The primary objective was communicating the point of view of the actresses, which meant meeting with them for a month, inquiring, talking and noting down, simply to be able to distill what they perceive about honor, an aspect of the play that might seem dated to contemporary audiences, but which they understand perfectly. All I do is restructure the material, but from their point of view. For the scene of the wedding I was able to transfer images from a real Gypsy wedding to which they had invited me.<sup>xiv</sup>

References to everyday life of the *calé* [Roma people of the Peninsula] multiply intentionally and effect the spatial overlap, often in surprising moments of the plot. The stage, piled with mounds of clothes, reproduces the familiar landscapes of the junk yard, the shanty town and the flea market. After the execution of the *Comendador* at the hands of the people, which is narrated according the Chronicle of Rades in voice-over and in all its gruesome detail, Sandra Ramírez proceeds to auction flea-market- style, clothing, remains and chitterlings of the villain using the accustomed, playful, sing-song: “come on girls, just a euro, a euro a pound.” The horrifying aspects of the historical event are mixed here with ludic elements that signal the everyday places and experiences of the actresses, and their personal resistance to repressive exploitation and domination. The director, Pepa Gamboa notes that the perspective of the *calé* collective becomes the absolute protagonist of the production, but also presents certain challenges:

“It is not literariness that we are after, but emotions. We are not trying to transport the Siglo de Oro to the contemporary period, nor are we trying to draw parallelisms with the inequalities suffered by the residents of *El Vacie*. We are simply trying to convey what they understand of that uprising against power with their own words and poetics.”<sup>xv</sup>



*Caló* poetics, combined with the fragments taken from the original text, imply a form of intentional unhinging that some perceive as problematic. Alfonso Crespo, cultural editor of *Diario de Sevilla*, qualifies the directorial choice in rather ambiguous terms:

“[It is a good idea] to allow a loose and elliptic adaptation of Lope, to allow dialectical scrapes between the classical Castilian (in the *Comendador*’s impeccable diction) and the *caló* (whatever is left of it) of the Gypsy actresses, perhaps the closest we can come to a *extranjería* in our own language”<sup>xvi</sup>

Crespo’s observation tellingly points to a latent tension between the “good decision” to combine both perspectives--Lope’s/*caló*-- and the alienating or othering effect produced by the dialogistic dramaturgy, which produces an unnatural rigidity in actresses unaccustomed to the classic literary text.

This tension may be elucidated through the framework of transculturation, which, as Diana Taylor points, allows us to go beyond interculturalism. While interculturalism focuses on the conservation and mutual respect of the cultures in contact, transculturation recognizes the process by which both cultures become transformed (the dominated as well as the dominant one) in order to create a third product. The process implies that, even when the conditions of interaction are not reciprocal, the dominant culture would suffer the impact of interacting with the secondary one. The interesting aspect of the theory is that, instead of focusing on the cultural resistance to change, it acknowledges whatever is modified or lost in both cultures, and reaffirms the vitality and creativity of the new product as well as the capacity to adapt and survive inherent in transculturation.<sup>xvii</sup> According to this framework, the production of *Fuenteovejuna* by *TNT-El Vacie*, far from manifesting “*extranjería*” in one’s one culture (a language that implies exclusion, otherness and impermeability between cultures) would indicate a model process of transculturation that would recognize the dominant culture (*paya*), as it was represented in the Golden Age, as incomplete in its silencing of non-normative, underrepresented or marginal voices. This adaptation gives visibility to bodies so far unseen on the classical stage (and any other, for that matter) and amplifies voices never before heard in this medium. But this performance also succeeds in effecting a type of historic and cultural syncretism between various codes (temporal and spatial as well as linguistic).

The temporal shifts between history drama (of great chronological precision) and atemporal drama are added to the performatic oscillation of the actresses, who swing easily in and out of character, and to the cultural and linguistic diglossia which combines Spanish, *Caló* and Portuguese, as well as the textual dialogism between Lope's text and the discourse of the *Calé* people. This is a production where the predominance of overlapping signs, meanings and temporalities prevents the representation of univocal identities or transparent interpretations. In truth, these juxtapositions inevitably complicate and extend the aurean text allowing the actresses a place on stage from which to intervene in a literary and historic tradition from which they traditionally and persistently have been excluded.

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<sup>i</sup> "talleres con sectores marginales y marginados de la sociedad con la posibilidad de crear espectáculos" *El País* (Madrid), Javier Vallejo: "Alegra ver la continuidad de esta compañía amateur, arropada por los profesionales de la prestigiosísima Atalaya y del TNT sevillano." *Folleto "Fuenteovejuna: TNT-El VACIE."*

<sup>ii</sup> "investigación teatral e inclusión social." Dossier *La casa de Bernarda Alba*.

<sup>iii</sup> *El País* (Madrid), Javier Vallejo: "Alegra ver la continuidad de esta compañía amateur, arropada por los profesionales de la prestigiosísima Atalaya y del TNT sevillano." *Folleto Fuenteovejuna: TNT-El VACIE."*

<sup>iv</sup> 'Non professional' or even 'amateur' often imply either unpaid or inept. Susan and Darren were neither. [...] 'Non performer' is absurd, because they clearly are performers in the context they're encountered in [...] 'untrained' is not specific enough, and what kind of training counts: RADA? B TEC? degree in theatre history? The workshop-hunting autodidact? (Harris 2008: 9) (qtd in Massie, p 61)

<sup>v</sup> Eleanor Massie, "Love Songs and Awkwardness: Non-Professional Performers and Affective Labour," *Performance Paradigm* 11 (2015) p 59

<sup>vi</sup> Massie, p 60

<sup>vii</sup> [el mismo Iniesta diferencia entre producciones comunitarias que jamás llegarían a los principales teatros del país y cuyo valor es mayoritariamente "sociológico, de apoyo e inclusión" y los montajes del Vacie, distintivos "porque en este caso las mujeres del Vacie tienen en sí mismas una *presencia* y un *poderío* en escena que a mí me gustaría muchas veces que muchos actores profesionales tuvieran] Entrevista con Ricardo Iniesta

<sup>viii</sup> Dolores Guerrero, "Una lección de entrega y verdad." (Sevilla), *el Correo de Andalucía*. Domingo, 23 Octubre 2016. "Un derroche de frescura y un *dominio escénico plenamente intuitivo*. Una magnífica puesta en escena repleta de silencios impactantes que las mujeres dominan con una *impresionante presencia escénica*. Nos llenan de congoja en la escena final."

<sup>ix</sup> *El Mundo* (Madrid), Javier Villán: "Es una puesta en escena de gran plasticidad. Este grupo ha mejorado ostensiblemente desde *La casa de Bernarda Alba*. Un desfile de diosas arcaicas, tan diosas que hace tiempo abdicaron de su belleza para ser simplemente rito, pueblo y lenguaje de la tierra y del sol y de la luna." *Folleto "Fuenteovejuna: TNT-El VACIE."*

<sup>x</sup> Butler, Judith. "Performative Acts and Gender Constitution: an Essay in Phenomenology and Feminist Theory." *Performing Feminism: Feminist Critical Theory and Theatre.* Edited by Sue-Ellen Case, John Hopkins UP, 1990, 270-282 (p. 271)

<sup>xi</sup> "Esto es una cosa muy antigua, del tiempo de la Guerra, del siglo quince por lo menos, no, del tiempo de la Guerra, no de antes...de cuando no existían los coches, ni los perros ni los burros...el otro día fui a la feria con mi niña y pregunté dónde están los ponies, para que se montara...y no había...los ponies eran de mentira, eran de pilas...para que no puedan pegarles, para que no sufran, son de pilas... ¿y yo? ¿y a mí quién me pone las pilas a mí para que no sufra?"

<sup>xii</sup> “el hombre tiene una inteligencia mú tonta, mú tonta...”

<sup>xiii</sup> “tú en la boda, te duchas, te lavas, la ropa blanca, el edredón blanco de piedras, peladilla y arroz blanco pa’ la novia. Y en un verde prado...saldrán tres rosas (prueba de la virginidad en pañuelo blanco).”

<sup>xiv</sup> Lo primordial, era dar el punto de vista de las mujeres para lo cual me reuní con ellas en el transcurso de un mes, simplemente “hablando y apuntando” para poder destilar lo que ellas perciben sobre el honor, un aspecto de la obra que puede parecer trasnochado al espectador de hoy, pero que ellas comprenden perfectamente. Yo no hago más que reestructurar el material, pero desde su punto de vista. Para la escena de la boda pude trasladar imágenes de una boda gitana real a la que ellas mismas me invitaron.”

<sup>xv</sup> “No buscamos la literalidad, sino las emociones. No intentamos trasladar el Siglo de Oro a esta época ni trazar un paralelismo con las desigualdades que sufren en El Vacie. Simplemente intentamos extraer lo que ellas entienden de aquel levantamiento contra el poder. Con sus palabras y su poética.” Raquel Vidales. “Fuenteovejuna se alza desde la chabola.” *Cultura. El País*. 13 Octubre 2016

[http://cultura.elpais.com/cultura/2016/10/12/actualidad/1476258764\\_69](http://cultura.elpais.com/cultura/2016/10/12/actualidad/1476258764_69)

<sup>xvi</sup> Alfonso Crespo *Diario de Sevilla* “Sobre energía reappropriada.” 22 octubre. 2016. Hay al menos dos aciertos en esta Fuente Ovejuna de TNT-El Vacie que saltan a la vista. Dos buenas ideas: la primera hacer de la escena, mar de ropa en amasijo, un espacio reconocible, pero tan hipertrofiado, que pueda servir para dibujar territorios dramáticos y, sobre todo, lúdicos. La segunda, permitir, en una adaptación laxa y elíptica de Lope, esos arañazos dialécticos entre el castellano clásico (en la dicción esmerada del Comendador) y el caló—o lo que queda de él-- de las actrices gitanas, quizás lo más próximo a lo que en la actualidad podemos estar de pensar una extranjería en nuestra propia lengua.

Ambas ideas son las que propician el juego de distancias que pretende esta Fuente Ovejuna, suerte de rapto colectivo -obra como caída del cielo sobre las actrices- antes que una representación al uso. La sensación de frontera traspasada, de reto aceptado, permite además un bello y pregnante ir y venir del atrezzo entre dimensiones: objetos cotidianos que se cargan de energía, camino del símbolo sin nunca abrazarlo.

La virtualidad que favorece esta estructura admite otro lance, aquí decisivo, entre los accidentes y el texto, lo que hará del espectáculo, y esto sin duda supone una de sus virtudes de planteamiento (estético y político), uno que varíe significativamente, no de signo, pero sí de atmósfera y alcance, en cada pase. En este su arropado estreno nos gustaron, además del reencuentro con el poderío de Rocío Montero Maya, algunas soluciones coreográficas, y hallazgos como el de convertir el silbido del Comendador en un off intemporal de regusto cinematográfico. A veces, por otro lado, la obra, libre de Lope, no deja paradójicamente de sentirse como impuesta, lo que provoca demasiada rigidez en unos cuerpos y unas voces cuya presencia ya convoca un indecible que no hace falta escenificar.

<sup>xvii</sup> Taylor, Diana. “Transculturating Transculturation.” *Interculturalism and Performance: Writings from PAJ*. 1990 pp 60-74. 64 Displacement are fundamental (yet noticeably absent from most First World discussion). The Latin American theorists acutely reflect the sense of loss of their native cultures while they proudly re-affirm the vitality of their new ones. By stressing the cultural survival and creativity of transculturation, they offset the implication of passivity and reification implied in a term like “quarry.” [people oppressed by social disdain, political domination and economic exploitation]